PELPUP NEWS

WINTER EDITION 1967 Number 14

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

'Letter from Pelpop'

THE PELPUP CLUB,
PELHAM PUPPETS,
MARLBOROUGH,

DECEMBER, 1967

Dear Pelpups,

In my last letter I said this was going to be a Dougal Year—that was not difficult to predict and it certainly has been, but I didn't forecast the trouble that was in store for us in getting and selecting the right skins. I told you last time that we buy these long-haired sheepskins from Sweden. Actually they come from Iceland, where they are sold by auction once a year, so the tanneries (and there are only two in Sweden and one in Poland) buy up their estimated year's requirements. This takes place around the New Year and so you see we are right at the wrong end of the season and consequently having great trouble in finding enough skins. If Dougals are scarce over Christmas you will know why. Now the skins are 15% more expensive and this is bound to have an effect on its price.

I did not expect a very great response to the idea of forming groups and puppet clubs since the last issue, because such activities occur more in the winter months. However, I have been amazed at the number of groups that are forming, both in schools and at home. It looks as though amateur puppetry will get a great boost this coming year.

Here is a big chance to buy some puppets at half-price. You will find them illustrated on pages 14 and 15. These characters have been out of production and out of our catalogue for three to four years and I doubt very much if there are any still left in the shops. They are brand new but have been tucked away in their boxes and nobody knew they were there. They were not very popular in the shops because they were additional characters over and above our standard range, making it all the more difficult for them to keep a comprehensive selection but as far as the characters are concerned they are excellent and very good value if you want to widen your range. So now at last I thought we would let them go to members at half-price, i.e. 18/- each plus postage (Inland - 2/6d. for 1 puppet, 4/6d. for 2 to 4. Overseas - 9/6d. for 1 puppet, 12/6d. for 2, 19/- for 3 to 6). There are of course limited numbers so it might be as well to give an alternative choice when ordering.

I am pleased to say that our exports to America and Sweden are increasing rapidly and the prospects for next year are tremendous, quite apart from devaluation which will help in addition.

Pauline Broom had a wonderful time in America and she sold out of puppets in all the stores she visited. I would like to hear from any Pelpups in Ohio

who met her and she would like me to thank all the people in the Shillito group of stores who were so kind to her.

The playwriting competition has been won by Mary Ann Petrone, Maryland, U.S.A. for "Mr. Doozee and His Dog Clarence", prize two puppets (excluding the Magic Roundabout range). Second prize (one puppet) to Clyde Derricks, California for "Up in the Air" and Third prize (one puppet up to SS. price) to Gillian Hambleton for "Miser B. Beware".

The Photographic Competition has been won by John Barnes (one puppet), second prize John Inglis and Linda Copp (one puppet each not over SS. price). The last two photographs may not appear as they were colour shots and these do not reproduce well in black and white. The ordinary black and white film gives the best results, though colour does stand a good chance provided they are really sharp.

There is an International Puppet Festival next year at Colwyn Bay. Details of this for those who are likely to be on holiday in North Wales can be obtained from Mr. Eric Bramall, The Mews House, Penrhyn Bay, N. Wales. Have you noticed how much the word "puppet" is being used, in papers and in speeches as an expression for some one who is under the control of some one else? Puppets must be on people's minds much more these days. No doubt Sandie Shaw had a great deal to do with that. The strange thing is that there were two songs in the Eurovision Song Contest about puppets—the other one was the Norwegian entry called "My Own Little Puppet".

There is a German word "Hampelman" meaning "someone who is easily led"—this comes from their word "Hampel" meaning string puppet. It was brought to my notice by a German who thought that this was how the word "Pelham" of Pelham Puppets was derived—it certainly is a great coincidence and some might say it was meant, but of course it is a very old family name and has never had any connection with puppets in the past.

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR	NAME .....
2/6 for two Copies **10/6** for 5 year Subscription	ADDRESS.....
Delete not applicable	.....
Date.....	.....

The picture on the front cover is an animated unit we made for Sweden. It shows our JC. Type Father and Mother puppets, in Sweden called "Vinke Per" and "Lisa", Clown—"Tok", Ostrich—"Pippi", Mr. Rusty—"Pappa Positiv", Florence—"Mimmi" and Dougal—"Pollux", which is his name in France. In the Swedish and French versions of the Magic Roundabout the characters all speak with their own voices. Dougal speaks with an English accent and he is not so popular as he is in this country—perhaps that is the reason. The most popular character of this series in France is Zebedee.

Will all of you who have won prizes please let me know which puppets you would like. If you wish to choose from the half-price range, illustrated on pages 14 and 15, you can have twice as many.

When sending me your change of address please do this on a separate post-card and show your old address as well. If you wish to continue your subscription please renew fairly promptly. We are going to print nearer the number of members in the file at the time of going to press, instead of producing twice the number as we have in the past. This means if you leave it until after the next magazine is due more than likely you will not get that copy.

Good Luck, Happy Christmas and a Prosperous and Puppety New Year to you all,

Yours Puppetually

Peter Hall

For the benefit of new members, the subscription of 2s. 6d. entitles you to a badge and a year's subscription to the magazine — i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out July/August and December. If you do not renew you are still a member but you will not receive a magazine.

If you join for five years you will receive ten copies in all.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada to cover extra postage:—

1 year 50 cents

5 years $2

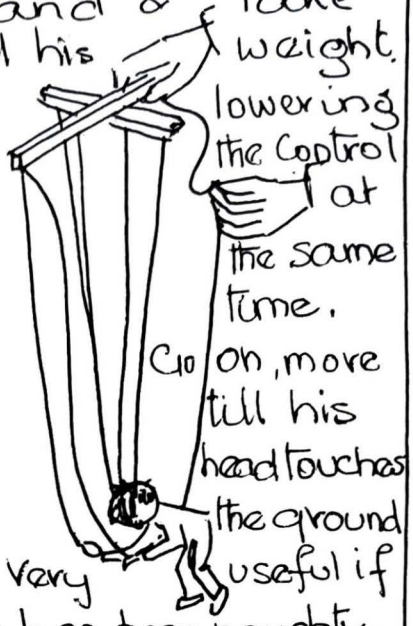
please pay by International Money Order.

Winter Edition 1967, Number 14.

FOR BEGINNERS ONLY

This is the way to hold your puppet, that is if you are right handed. Grip the back bar between your thumb & forefinger Make sure his feet just touch the ground & he stands up nicely like this

Now grip the back string in the left hand & take all his weight. lowering the control at the same time. Go on, more till his head touches the ground very useful if he has been naughty.



While in this position twist the control either way as if it was an aeroplane rocking its wings & he will say "No, No, No!"

Now take the two hand strings in your left hand & raise them at the same time lowering the front of the control until his head nods forward. Hold control near back string & push string to rear with 3rd & 4th fingers. Head is then at point of balance & nods forward as you tilt control & lift the hand strings.

To make him walk take hold of the left leg string & raise, you will see he lifts his left leg. Now pull right down you will see he lifts his right leg Pull up & down to raise his legs alternately. Get them higher – like a soldier marking time.

Now move the control forward at the same Time & he will appear to be walking. Make sure you keep the control the right height from the ground. It might be too high in which case he is waggling his legs in the air or too low - he will be going along with his knees bent as if he is sitting on a stool that isn't there.

THE GRAND TURK

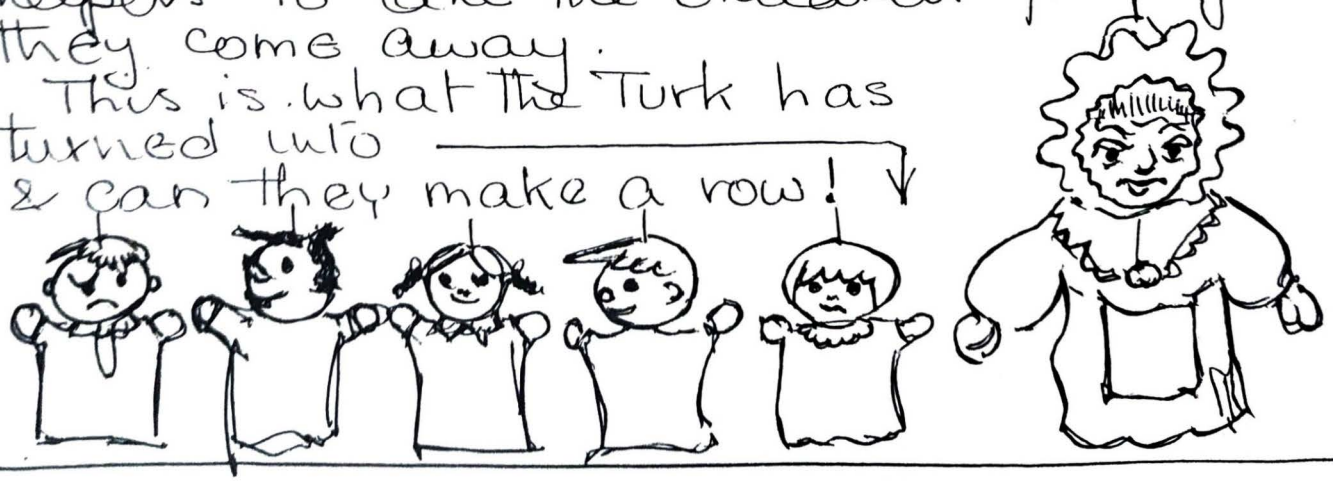
OR THE OLD LADY WITH TOO MANY CHILDREN

This is an old traditional puppet, used by all the showmen a few hundred years ago. If you can make one, but I should say it will require a measure of skill, you will have a very entertaining puppet.

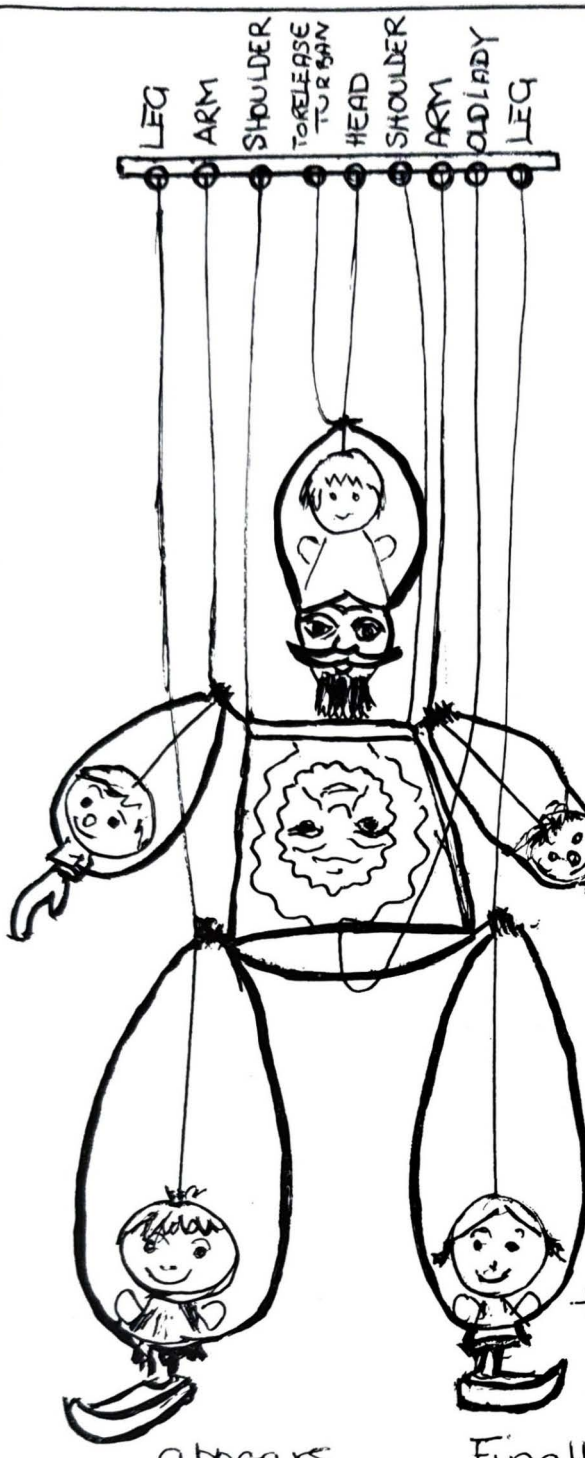
As the Turk dances his arms & legs come off one by one. They turn inside out & become little children who run round & round him in circles squalling. Then his head comes off & turns into another little child & finally his body turns inside out & becomes an old lady who chases the children round the stage & off.

Each child & the old lady is on one string, so you will see you will need one or two helpers to take the children from you as they come away.

This is what the Turk has turned into & can they make a row! ↓



How The Grand Turk Works



It is best to use a springy slippery material for the Turks dress, like silk or satin.

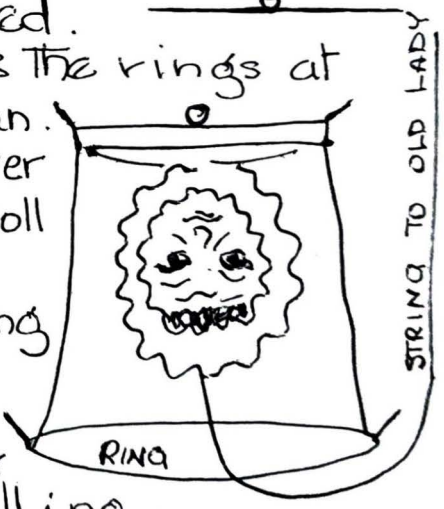
Arms & legs are made like this →

When the arm or leg string is pulled the head is drawn up & the rings are pushed off the spike. Immediately the walls of the bag drop over the head & the doll appears.

The string is unhooked from the control & the doll is free.

The head string is unhooked from control head allowed to lower slightly to become unhooked from shoulder bar.

Another string attached to control is pulled. which releases the rings at the Top of the Turban. It drops down over his head & the doll appears.



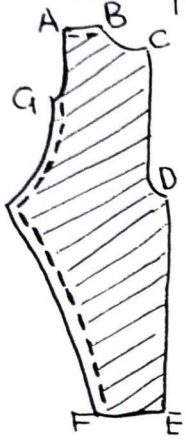
Finally unhook the two Shoulder Strings. The body will swing over & the ring fall over the old lady's head. Unhook her string from control & she is free to chase her children round the stage — all squalling madly. The Turk (before disintegration) will dance by rocking control & twisting the control round so as to whirl his arms & legs out. Warning, it is a tricky puppet to make.

MISS STITCHAM
of 9 THREADNEEDLE STREET
WAREHAM

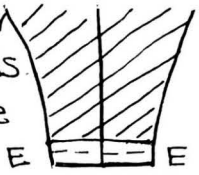
Explains how to make a Clowns dress.

FULL SIZE PATTERNS ON NEXT PAGE
[Trace onto separate paper before cutting out.]

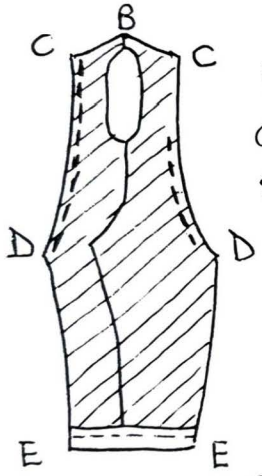
[N.B. Where the patterns are shaded the inside of the material is showing]



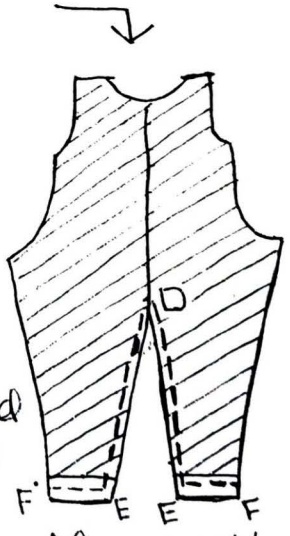
First cut four pieces as pattern on next page Also cut two pieces as arm pattern. Place these body pieces together in pairs, outsides inwards & sew along, in each case seams AB & GF
Now open out, though they wont lie flat &

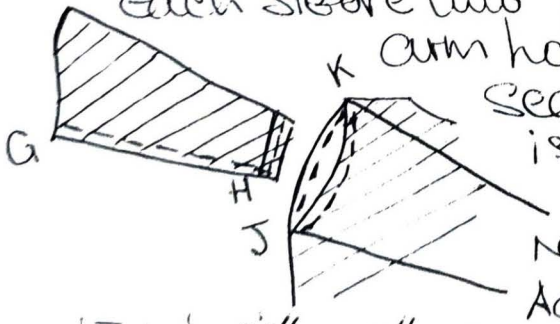


→ turn up trouser bottom & sew along E-E
[Make sure both pairs are same length.]



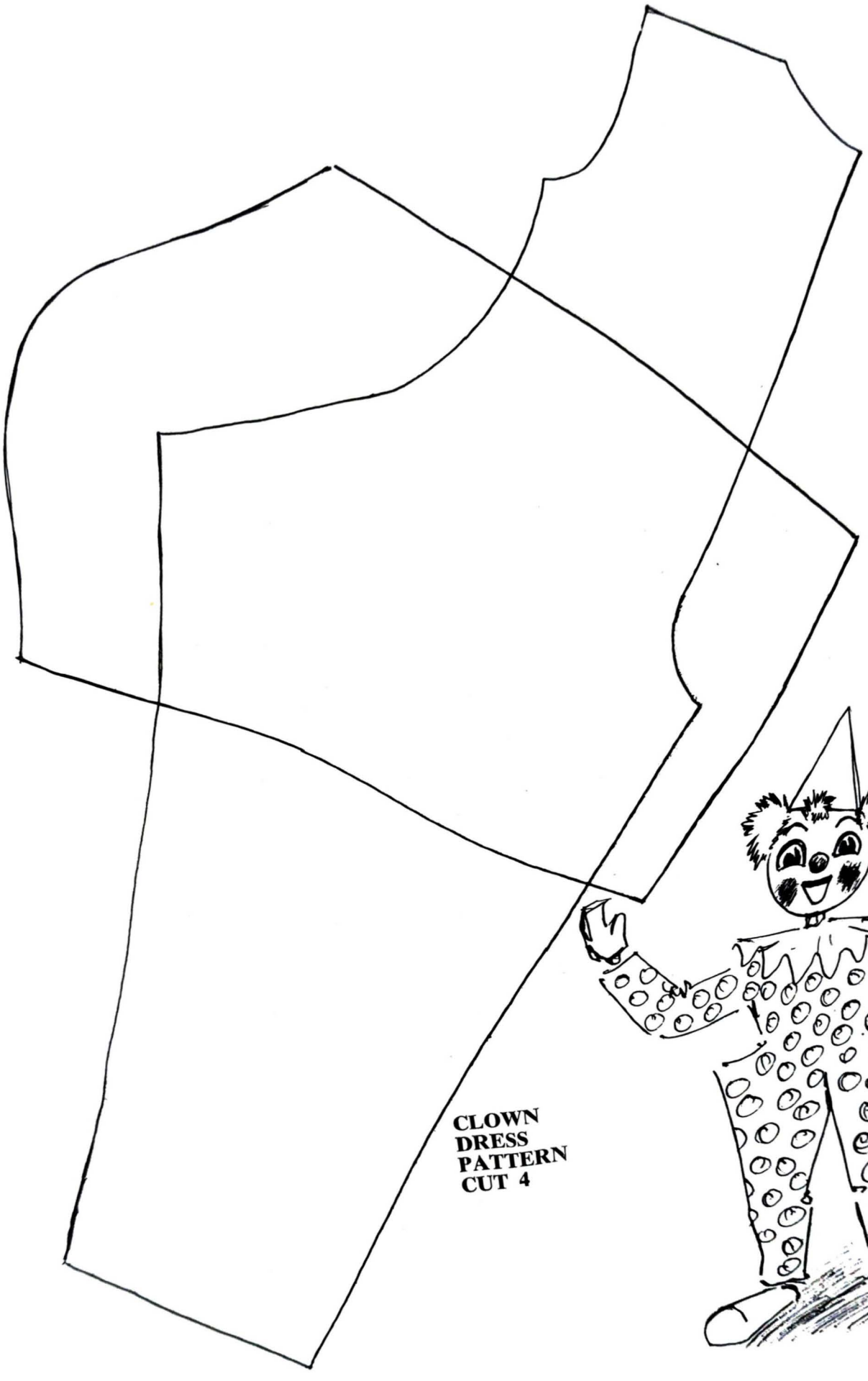
Now, while open, place these two pairs together (with outsides innermost) & sew along seams CD, one is the centre back seam (leaving top part open) & the other front seam.
Next, fold flat like this & sew along the inside trouser seam EDE.
Cut out the two arm patterns. Hem their cuffs & sew up seam G.H. The sleeves should now be inside out. Pass each sleeve into the appropriate arm hole & sew round seams JKJ This is probably best done with needle & thread.





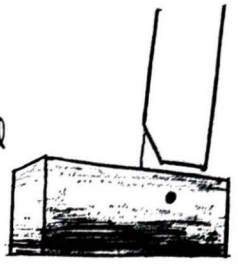
NOW TURN RIGHT WAY ROUND & PRESS.
Add a ruff — a piece of bright material 2½" x 12" drawn in by thread round neck.

RN



CLOWN DRESS PATTERN CUT 4

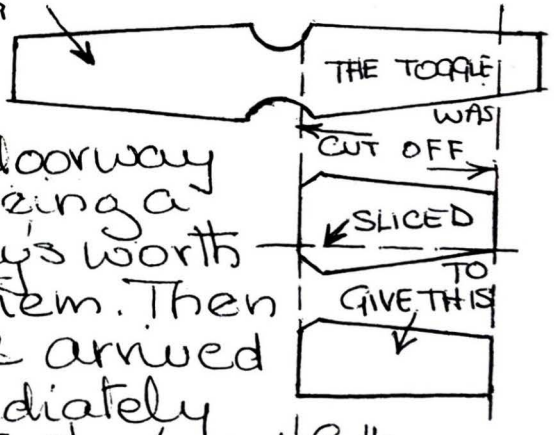
ONE OF THOSE "HOW IT BEGAN" STORIES



You are probably all familiar with those chunky looking wooden boots used on the Pelham Standard Puppets. You may think they were designed that way in the first place, but I will tell you how they came about.

In 1947, when I started making puppets, I had a friend in the Government Surplus Dept. at Bristol & I was sent Tenders for all sorts of things such as ammunition boxes, squares of plywood, wooden covers that went over tank exhaust pipes, handle cleats, etc. etc. — always thousands & thousands to be disposed of. If the shape looks hopeful, I buy them up — never pay very much, because there were few others interested! Then I would think up a use for them.

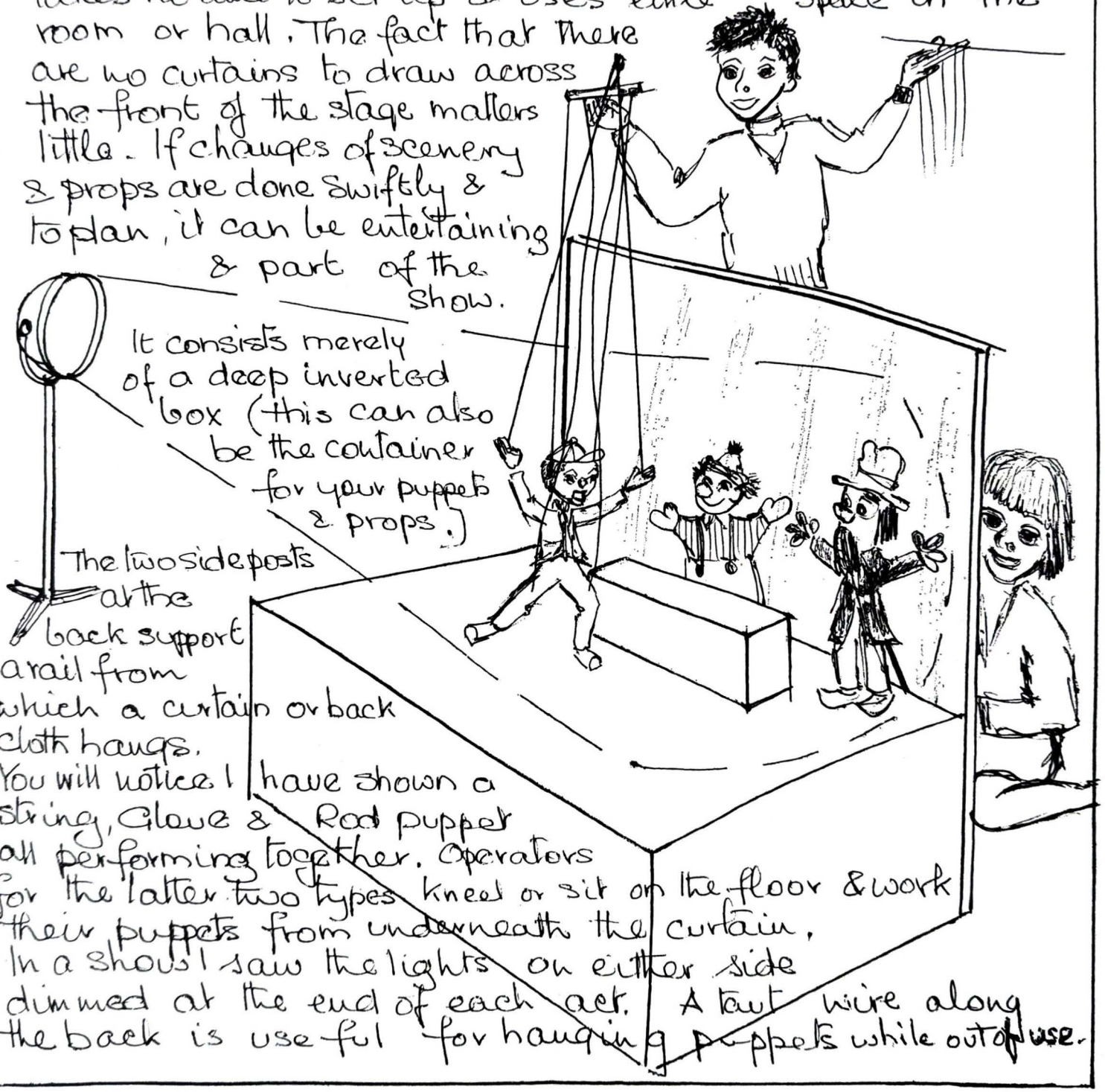
One day I made an offer for "186,742 Toggles". I hadn't any idea what to use them for, but they looked the sort of shape that should be useful. Here is one of them



I paid £15 for them & was horrified when about 20 sacks were dumped in the doorway of my then small premises. Being a stickler for getting my money's worth I counted out 100 & weighed them. Then I set this against total weight & arrived at a figure of 185,327. I immediately wrote back saying I was 1,415 short, & if they couldn't find them would they please send me the appropriate refund! It would not surprise you if I told you I didn't get a reply. Now they are made by a Wood Turnery firm — That reminds me ANOTHER STORY NEXT TIME

AN OPEN STYLE STAGE

There is a trend today towards an open style of stage for puppets. With strong shaded lights concentrated on the puppets, the audience's attention is removed from the operators. The great advantage of this style of stage is its simplicity & portability. It takes no time to set up & uses little space in the room or hall. The fact that there are no curtains to draw across the front of the stage matters little. If changes of scenery & props are done swiftly & to plan, it can be entertaining & part of the show.



It consists merely of a deep inverted box (this can also be the container for your puppets & props.)

The two side posts at the back support a rail from which a curtain or back cloth hangs.

You will notice I have shown a string, Glove & Rod puppet all performing together. Operators for the latter two types kneel or sit on the floor & work their puppets from underneath the curtain. In a show I saw the lights on either side dimmed at the end of each act. A taut wire along the back is useful for hanging puppets while out of use.

The Thirtyfifth Anniversary of the Hogarth Puppets—*By Jan Bussell*

Thirty-five years ago this Christmas Ann Hogarth and I started The Hogarth Puppets. We gave our first performances in a store in Hammersmith, five twenty-minute shows in a day for three weeks, as an attraction to customers. In those days quite a lot of stores used to run puppet shows for special seasons. One Christmas we got two such engagements at once, one in London and one in Hull. We had to split up, each of us taking an assistant, and we sent puppets to each other by rail every weekend so as to be able to offer a change of programme in each place. It was always rather terrifying going to the station on Monday mornings wondering whether one had a show for the week, but it always worked out all right. I don't think we should feel so sure of British Rail these days! In one big country town we called on the manager of a big store to suggest doing shows and he was particularly rude and unhelpful, and implied he was not in the habit of employing tramps! Mind you, we had been camping, and hadn't put on our city suits—if indeed we possessed such things in those days—but we were so cross that we went straight across the road to the rival shop and managed to book a week's engagement.

We often used to camp. We would settle in an area for a fortnight, spend the first week going round the little towns and villages booking halls and sticking posters on the trees, and the second week giving performances. We used to sit outside our tent in the evening, counting the day's takings by moonlight, and wondering whether we should be able to afford a new gramophone record or some gadget for the show. Many of the halls belonged to the local churches, and the clergymen would never allow us to use them during Lent, so we certainly had to fast during those weeks, religion or no. In the smaller places the halls had not yet got electric light, and we made use of whatever came to hand—pressure oil lamps, acetylene bicycle lamps and torches. At one hall in Devon, called "The Blue Lights" we had nothing but a row of candles, and it really was the prettiest lighting of all, though it must have been very dangerous.

Before the show started Ann used to sit in the box office and sell the tickets, and I would show the people to their seats. There was an entertainment tax in those days, and we had to buy special stamps and stick them on the tickets. Then I had to tear the tickets in half, and keep one half with the torn stamp to show any inspector who happened to come along—as they quite often did. When we thought we had got as many as were going to come we would disappear behind the scenes and start the show. In the interval I would come out and try and catch the gate crashers. Sometimes people would pay up readily, other times I would find quite a crowd had come in, but it would melt quickly away again when I approached!

Once we performed in a fair, trying desperately to compete with the sound of several merrygorounds, and the "barkers" of all the coconut shies and

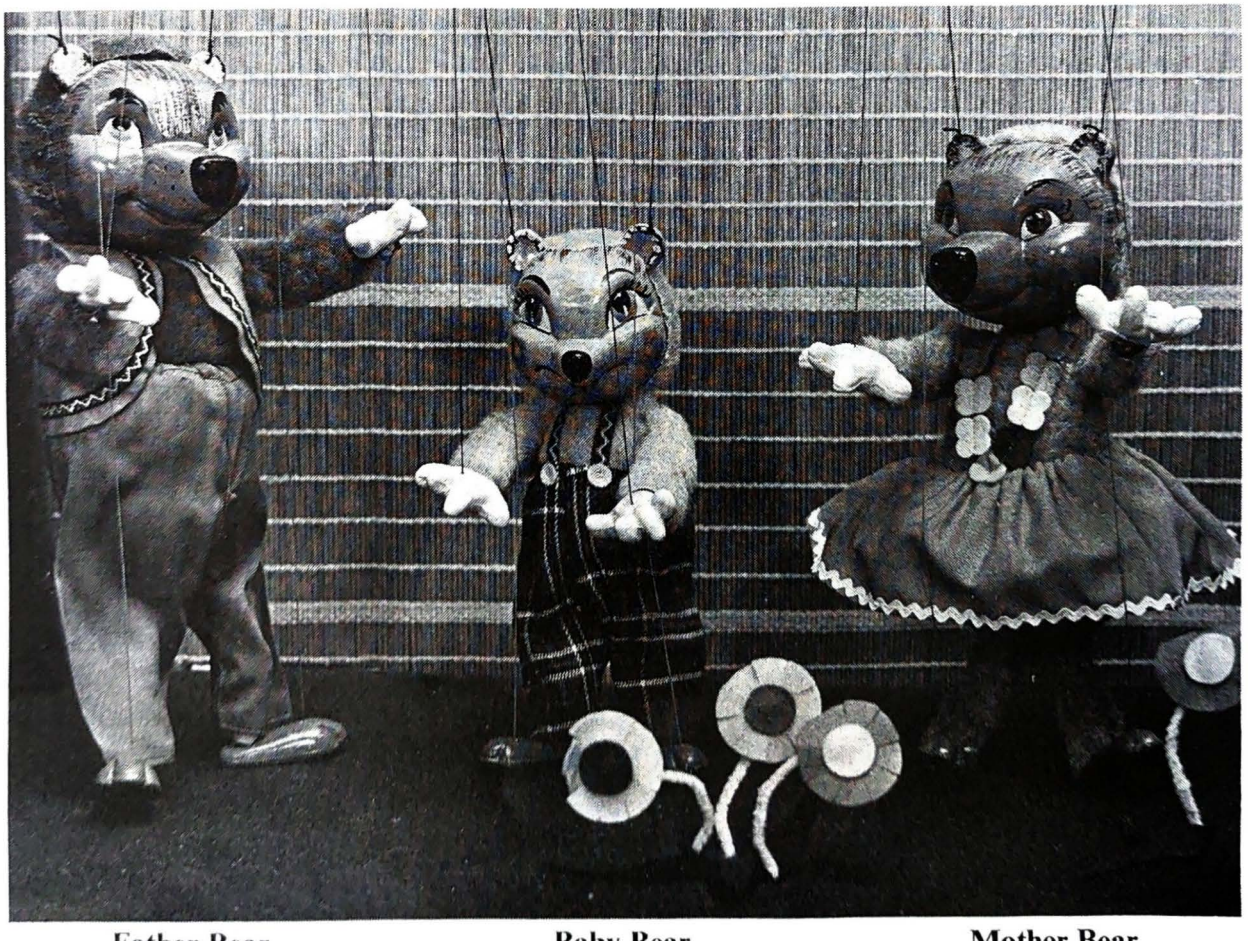
hooplas and other shows. During one of these performances I happened to look round and saw the legs of one of our puppets disappearing under the marquee. I leaped off the bridge and managed to seize it, but by the time I had time to lift up the canvas and look out the thief had disappeared into the crowd. It was all very hard going, but it was wonderful training and experience for a showman.

Since then of course we have come to play in large theatres and toured in many different countries. We have done television with Muffin the Mule in Poland, Russia, Germany, Holland, Australia, Canada, and (our favourite T.V. station) Luxemburg. We have toured in South Africa and managed—with considerable difficulty—to give some performances for the African natives. We have performed to Maoris in New Zealand, Aboriginals in Australia and Red Indians in Canada. But perhaps our most unusual audiences were the Eskimos, when we went to the edge of the Arctic in the Canadian North West Territories. The temperature outside was 60 degrees below freezing, though in the halls it was nice and warm. The Eskimos arrived looking like balls of fluff, sometimes on sleighs, all wrapped up in furs and scarves with just a tiny slit for their eyes to peep through. When they got inside they would unwind themselves and take off their snowboots and sit watching the show entranced, their big dark shining eyes taking in every movement. None of them had ever seen a performance of any kind before, not even television, except perhaps an occasional film. To get to these centres we had to fly thousands of miles over frozen snowy wastes in little aeroplanes with skis instead of wheels, sitting on our boxes of puppets, with no heating. We were told if we had to make a forced landing the first thing we must do would be to light a fire. We had nothing to burn except the puppets—so I am glad this never happened!

The hottest place we ever performed in was Ghana, on the West Coast of Africa. Here we helped found their National Puppet Theatre, now going strong. We ran a puppet school, training some sixty students, and also gave a lot of performances ourselves—mostly in an open-air caravan-theatre. In one place we had the strong sun beating down on the backs of our heads through the open roof of the caravan (we showed rod puppets out of the roof, and marionettes through a proscenium opening below), and it got so hot that Ann actually fainted. She just managed to get out the last lines of the play we were doing and then collapsed.

When we started we had about twenty puppets, but now we have well over a thousand. One or two of those old timers are still with us and still performing. But our modern puppets are for the most part very different, far more elaborate and better finished, and also different in conception. We often make puppets of strange things like Wind or Smoke or Rain, and use all sorts of new materials, from synthetic rubber to polythene, which didn't exist at all before. The puppet theatre is still capable of all sorts of development technically, but the most important thing will always be the actual programme presented, just as it was thirty-five years ago.

Bull Cow Tiger



Father Bear Baby Bear Mother Bear

Dachshund Hedgehog Scottie Dog

Mike Mercury Jimmie Gibson Doctor Beaker Professor Popkiss

Mr. Doozee and his Dog Clarence

BY MARY ANN PETRONE, 811 Downs Drive, Silver Spring, Maryland, U.S.A. (Age 12).

Characters: MR DOOZEE (a talented ventriloquist, who had a stroke of bad luck and at the present is short of cash), CLARENCE (Mr. Doozee's faithful and obedient dog), SAM (the local barber), STROLLERS (people strolling in and out of the park — two is enough).

SCENE I

Scene: A park with few benches, surrounded by trees.

Enter strollers, walk slowly across stage then exit.

Enter Mr. Doozee and Clarence, sit down.

MR. DOOZEE: **Gosh, Clarence, I'm broke. I don't even have enough money to buy us a dinner. If I could only think of some way to earn some money.** (*He shakes his head, not knowing what to do*).

CLARENCE: (*He sighs in despair*). **A . . . R . . . F.**

MR. DOOZEE: **Yes Clarence, if you could only talk. I bet you could give me some good ideas.** (*He stoops down and pets him; all of a sudden he stands up*). **Clarence, I've got it. Come on old boy, we're gonna eat tonight.** (*Clarence follows him faithfully. Exit*).

CURTAIN

SCENE II

Scene: An old fashioned barber shop, with only one barber chair in the middle. Barber is sitting down.

Enter Mr. Doozee and Clarence.

MR. DOOZEE: **Howdy Sam, how's business these days?**

SAM: (*He sighs*). **Well not too bad, but it could be better! By the way, how about sitting down here** (*he stands up*) **and let me give you a good shave and hair cut?**

MR. DOOZEE: **Well I don't know Sam. I'm kind of short on cash at the moment. But if I could pay you tomorrow . . .**

SAM: **Sure old buddy, anything to help a good friend.** (*Mr. Doozee sits down, Clarence just sits by his side*).

CLARENCE: (*After a while he gets restless*). **Mr. Doozee, do you think that Sam would give me a hair-cut?**

MR. DOOZEE: (*He sits up*). **Of course not Clarence, you should know better than to ask a stupid question like that!**

SAM: (*Turns around astonished*). **Did I hear that dog talk? I must be hearing things.**

MR. DOOZEE: (*Look at Sam as if it was nothing*). **Of course Clarence can talk, what is so unusual about that? He is a very talented dog, after all. Why don't you say something to Sam, Clarence.**

CLARENCE: **Good morning, Sam.**

SAM: (*Looks more astonished than before*). **Well I'll be . . .**

MR. DOOZEE: **Never mind my talking dog, Sam, let's get on with my haircut.**

SAM: (*He starts working again, but speaks to himself in a small whisper*). **Boy, it sure would be nice to have a talking dog. That would sure give business a helping hand.** (*He pauses*). **Say, you wouldn't by any chance want to sell that dog, would you? I'd give you 50 dollars worth in green bills for him.**

MR. DOOZEE: **Oh no, I'd never sell Clarence, and besides he's a talking dog and worth a lot more than 50 dollars to me!**

CLARENCE: **Oh, how happy I am that you're not going to sell me, you don't know how good that feels.**

SAM: **I'll give you 75 dollars worth in green bills for him.**

CLARENCE: **Oh, please don't sell me. You don't know how much I'm worth to you!**

MR. DOOZEE: (*Looks disappointed*). **Sorry, Sam, I just couldn't sell him.**

SAM: **I'll give you 100 dollars for him and that's final. Now you just can't pass a good deal like this down right smack down on your face. I know you're not that stupid.**

MR. DOOZEE: **Well . . . O.K. it's a deal, for 100 dollars** (*he stands up*).

SAM: **It's a deal.** (*He sits down on the chair, relieved*).

CLARENCE: **O.K. . . . O.K., so you sold me, big deal, but I'll never, never, ever say another word in my whole life.** (*Mr. Doozee exits*).

SAM: (*Stands up*). **Hi Clarence, say something to me . . . come on boy say something to me.**

CLARENCE: (*Looks puzzled*). **Arf . . . Arf . . . Arf.**

SAM: (*Looks worried*). **Oh no, he just couldn't of meant what he said. Come on boy, say something, please.**

CLARENCE: **Arf, Arf.**

And he never said another word again!

CURTAINS

THE END

Up in the Air

BY CLYDE DERRICK, 144 E. Etiwanda, Rialto, California, U.S.A. (Age 12).

Characters: PROF. FARNSWORTH, MRS. FARNSWORTH, JUDY (their young grand-daughter), MITZI, MR. PAYMEE (tax collector).

Scene: Prof's laboratory. On a table, some bottles are arranged. Enter Prof.

PROF: **Ah, now, to work! I think I am almost completed with my anti-gravity potion.** (*Begins to fuss with bottles*).

MRS. F: (*Entering*). **Tch! Now what!**

PROF: **Now, now! I'm making an anti-gravity potion. Think of how it will revolutionize transportation. .**

MRS F: **Ah! Another invention! Not again! Last time, your invention blew up my kitchen and . . .**

PROF: **It's nothing like that! I'm sure I've got it now.**

MRS. F: **Oh, well. Oh, by the way, Mitzi should be coming by soon. Tell me when she is.** (*Exit*).

PROF: **Oh, well, back to work.** (*After a moment, the stage light glows red*).

PROF: **What is going on?** (*Light ceases*).

PROF: **Hmm . . . I think I've done it! I'd better test it.** (*He picks up glass and pours it on an empty bottle. It rises and disappears. Prof looks on*).

PROF: **Why, it does work! It's good I didn't use all of it, so . . .** (*He is interrupted by a knock*).

MITZI: (*Entering*). **Hello, Professor, is Mrs. Farnsworth here? I've brought over my recipe for fudge.**

PROF: **Why, yes, m'dear, one moment. Emma!** (*He exits*).

(*Mitzi strolls around table, accidentally knocks over glass*).

MITZI: **Oh dear, I've spilled a bit of this green fluid on this beaker! What will** (*bottle rises*) **the Professor** (*disappears*) **say?** (*Gulps*). **Oh, dear.** (*Firmly*). **Now, Mitzi, get a hold of yourself . . .** (*Rushes off*).

Enter Mrs. F.

MRS. F: **Mitzi, I . . . Mitzi? Mitzi? Where are you ?**

PROF: (*Enters*). **Well, ladies, how . . . Where's Mitzi?**

MRS. F: (*Shrugs*). **I don't know.**

PROF: **Look!** (*Points up*). **She must have found out about my anti-gravity solution. She must have gone home.**

MRS. F: **Oh, no! She must be scared to death!** (*Sound of telephone*). **I'll answer it.** (*Exit*).

PROF: **I'd better clean this up.** (*Fusses with bottles, enter Mrs. F.*)

MRS. F: **That was our daughter on the 'phone. She and Henry will be on a short business trip, so our grand-daughter Judy is coming to stay until tomorrow afternoon.**

PROF: **Oh, no! I certainly hope she won't get into things like the last time.**

MRS. F: **Let's not worry about that now. It's time for lunch.** (*Lights dim. Both puppets exit. Lights brighten again, revealing stage as it was before*).

(*Professor enters, carrying satchel, and exits opposite. Enter Mrs. F. and J.*)

MRS. F: **And you will sleep in the guest room. Would you like pudding for dessert?**

J: **Yes! Hey, what's this?**

MRS. F: **Nothing that concerns you, my dear. Come along.** (*Exits*).

J: **Looks like root beer or soda pop to me.** (*Drinks*). **Ugh! It tastes like asparagus!** (*She begins to bob up and down*). **What's going on?** (*Floats up and disappears*). **Help! Somebody! Wa-a-a!**

MRS. F: (*Enters*). **Judy! Where are you dear!** (*Looks up*). **Judy! Did you drink the . . .**

JUDY: **Yes! Wa-a-a! Get me down!**

PROF: (*Running in*). **What's wrong?** (*Looks up, gasps*). **Oh, no!**

MRS. F: **Oh, yes, you nit-wit! Now what?**

PROF: **I shall reverse the formula and create a gravitational potion.** (*Begins to work. Mrs. F. looks on. Spotlight glows a green colour*).

MRS. F: **Ooo! What is it?**

PROF: **Don't worry, m'dear.** (*Light becomes normal*). **Aah! Here it is! Now, I simply coat the** (*works*) **gravitational bottle with the anti-gravitational solution and** (*bottle rises*) **send it to Judy. Got it?**

J: (*Offstage, weakly*). **Yes!**

PROF: **Drink it up! That's it.** (*Judy lands on stage*).

MRS. F: **Poor Judy! What you need is some hot soup.** (*J. and Mrs. F. exit*).

PROF: **I'd better hide this before . . .** (*Knock offstage*). **Come in!**

Enter Paymee.

PAYMEE: **I've come around for your taxes, Professor!**

PROF: **Hmm . . .** (*Slyly*). **Would you like a drink, Mr. Paymee?**

CURTAIN

Suddenly, offstage, a cry for help from Mr. Paymee is heard. Prof sticks his head out from the curtain.

PROF: **I knew that potion would come in handy sometime!**
(*Disappears*).

THE END

Note: Strings are attached to all bottles that rise. Beakers and bottles are made from old medicine bottles

Misers Beware

BY GILLIAN HAMBLETON, 99 Stagsden Road, Bromham, Beds. (Age 12).

Characters: OLD MAN, SKELETON, PAIR OF WALKING BOOTS, FLYING CARPET.

SCENE I

Scene is set in a dimly lit room, at a table in the middle an old man is seated. He is surrounded by bags of money and is busily counting it. A clock is on a shelf and the hands point to twelve o'clock.

O. MAN: **One hundred and ninety-nine, two hundred. Aha, not a penny missing since I counted it yesterday. Now to put it away again.** (*He stands up and begins to put each bag on to the shelf beside the clock. He turns round sharply as he hears the door creak. Suddenly the boots enter*).

BOOTS: **Come, follow me, the master wishes to speak with you.**

O. MAN: **B . . . But I can't come now, anyway who are you and who is your master?**

BOOTS: **Do not question but follow. Come.**
(*They both go to the back of the stage and a panel swings open. They go through*).

CURTAIN

SCENE II

The skeleton is seen sitting on a throne at the front of the stage. There is a cupboard on the left through which are coming the boots and the old man.

O. MAN: **Now then what's going on, why did you bring me here? Somebody tell.**

SKELETON: **You have been brought here so that you will not end up as I have "King of the Invisible". If you do as I say you will become happy. If you scorn my words you will die.**

O. MAN: **Oh come off it, what *are* you talking about?**

SKELETON: **I also was once a mean old miser and never did enjoy my life. I pray you give all your money to the poor and you will live long but . . .**

O. MAN: **Not on your Nellie. I've saved all my money and I'm keeping it.**

SKELETON: **All right, but you have been warned. Tomorrow you will die on the last stroke of midnight.**

(*He gets up, wanders about the room, then claps his hands. In comes the flying carpet*). **Come here old man and get on to the carpet and it will take you home.**

(*The carpet lands and the old man gets on and is whisked away*).

CURTAIN

SCENE III

Same scenery as Scene I.

(*The clock has just begun to strike twelve and on the 11th stroke the room is plunged into darkness*).

O. MAN: **Oh dear, now I can't see to put my money away. The wind must have blown the lamp out.**

(*Suddenly weird voices can be heard*).

VOICES: **You have been warned . . . you have been warned. Sssssssss.**

O. MAN: **Who's there? Oh well, I must have been hearing th . . . Ahaaaa.** (*A bloodcurdling shriek is heard and the lights flicker on again and the old man is nowhere to be seen*).

BOOTS: **Misers Beware!**

CURTAIN

THE END

Note: In Scene II, yellowy-green lighting would be effective with a black back screen.

The Play-writing Competition is always open. Plays received will be filed and judged just before making up the next magazine. Please remember these plays must be original. Try and get as much action into them as possible. That is what makes a good puppet play. Clear writing and layout will be considered in judging the winner. Please be sure to put your name and address at the top of your play. Two puppets are awarded for first prize and one puppet for second prize.

A word about Puppets

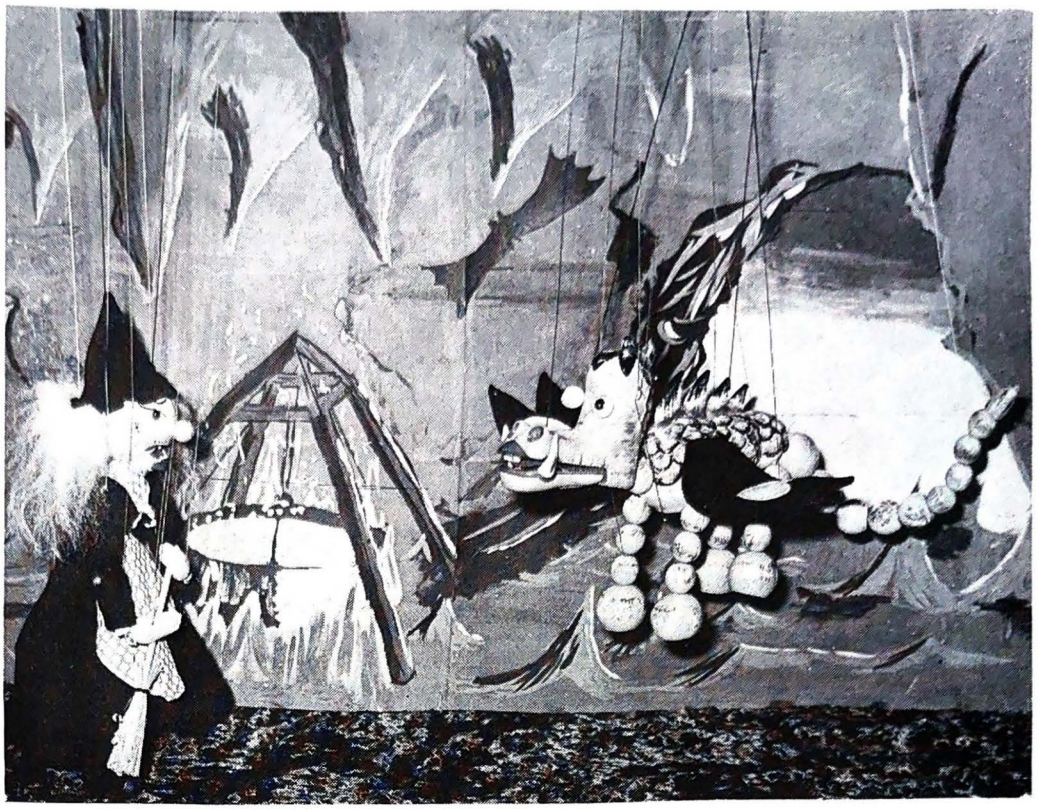
History shows that the interest in puppetry rises and falls at intervals of about two hundred years. We are now at the beginning of a new era of interest, stimulated considerably by its introduction into television and aided by the modern trend in education to develop the more practical and artistic subjects. A child who finds it difficult to co-ordinate his hands and mind has, when he holds a puppet, the perfect means of rectifying this defect. The movement of the puppet is the direct expression of his mind—like the tools of a carpenter, the brush of an artist or the hands of a pianist. Puppetry, however, is one of the most comprehensive arts imaginable, at its best its scope exceeds the live theatre.

The comparative smallness of the stage only helps to enlarge the opportunity for ingenuity and imagination. Puppets live in a world of make-believe, everything has to be created, every prop has to be made. Whereas the live stage would use the ordinary human-size chairs, sofas, tables, etc., the puppet stage has puppet chairs, sofas, tables, etc., constructed specially for its use. Everything in the woodchopper's cottage, for instance, would be chunky and in keeping with the quaint fairylike atmosphere. The live theatre producer is governed by the limitations of the human actor—they all have two legs, two arms and a head of about one-eighth proportion to their bodies—the puppeteer can make his puppets whatever size or shape with whatever number of limbs he wishes. If he wants animals (humanised animals if he wishes) to take part in his play he has no restrictions, and of course they can talk and sing with no complications. The live theatre producer would have great difficulty in accomplishing this without resorting to head masks and rather 'saggy baggy' woolly dresses, and drooping tails. You see, we humans just are not the same shape as animals. The live producer is obviously conscious of this limitation and as a rule restricts the use of animals on the stage to horses in pantomime and bunny-hopping cats which I always think look more like monkeys. No one watching a live show, with the possible exception of very small children, would be taken in by animalised-humans; they are acceptable only as pantomime comics.

An audience watching a puppet show in the same way does not become oblivious to the fact that they are puppets, there is no intention or attempt to make people think, after a time, that the puppet humans and animals are in fact live and real. Admittedly, you hear people say 'they were worked so well you would think they were human'. This remark is merely a tribute to the splendid manipulation, and I am sure those who say this are fully aware they were watching puppets living and performing in a world of their own. If anyone should be so misconceived as to think they were real they would run from their seats when the terrifying dragon enters with a roar and flash.

Since puppets have been appearing on television and in puppet films an extraordinary fetish has arisen regarding the strings of the puppet. Admittedly for television and film work where ordinary strings show up more than they do on the stage, there may be something to say for invisible strings, but to attempt to disguise your strings on a stage is professionally poor and shows lack of feeling for puppetry. The late Professor Skupa, Czechoslovakia's greatest puppet master, used particularly heavy strings because, he would say, a puppet is not a puppet without the visible appearance of its strings. The strings only help to keep the audience firmly in the make-believe world of puppetry. The number of strings is a status symbol among puppets! 'I have forty strings', says the performing acrobat to the wide-eyed troupe hanging all around him. They all gasp, realising that he is capable of far greater feats than they. At that moment the strip-tease artist reminds the acrobat that she has forty-four strings and therefore the subtlety of her performance surpasses his. So do not be ashamed of your strings — they are your puppet's lifelines.

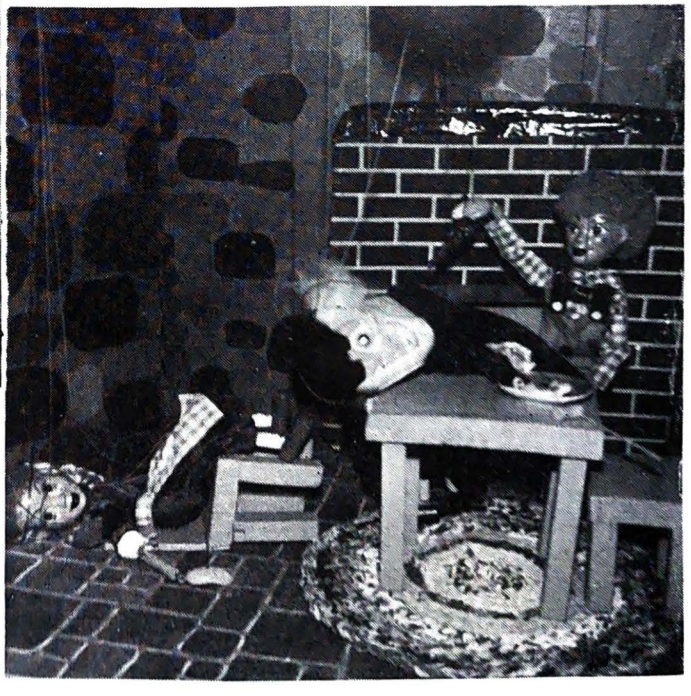
Photographic Competition



1. John Barnes,
Red Cot,
Way Gate,
Rossall Road,
Cleveleys,
Blackpool. 1 ▶

◀ 2

2. John Inglis,
Georgian House,
Kingston Hill,
Surrey.



3. Linda Copp,
Chestnut Road,
Tyngsboro,
Mass., U.S.A.

3 ▶

Pelpups Write

DAVID MOODIE, BERNARD LODGE, P.O. BOX 75, SPANISH TOWN, JAMAICA—I have just had a very successful Summer Season and have decided to send you a programme—I hope you like it. On every advertisement and poster it said "Marionettes by Pelham Puppets, Marlborough, Wiltshire, England" but in the programme we were unable to put it in as there are all sorts of silly rules and regulations about "advertising" (as they call it) on overseas products. Mrs. D'oyen Titchett made over £300 on her season, you will see in the programme what her ideas are. I made £25 from my show. The hardest but one the audience loved was "Rebecca". To see a work by Daphne du Maurier in miniature was a great treat for them. A critic Harry Milner (he used to work in London writing reviews for the West End, I think) said that he enjoyed it but that it was not essentially a play for puppets. Puppets are action, he said. Anyway we achieved something with "Rebecca" that no other puppet company has (at least I don't think any other company has done "Rebecca".) I'll send you some snaps from it.Our best scene from that show was when Maxim de Winter tells his wife what sort of woman Rebecca was and how he killed her. The whole audience, I was told, were on the edge of their seats, mouths open. Mr. Milner said that even though they moved nicely he wanted to see a play that was lively. Unfortunately he missed my other three shows, which have all the lively action in the world. Would you like a copy of my script of "The Legend of Swan Lake" for the club—I wrote it myself?

PAUL NORTHFIELD—This year I have, along with my friend Philip Haylock, put on three shows. The first a variety act at a Scout, Guide Gang Show, in which I appeared with McBoozle singing "Camberton Loch", very appropriate, and then two other scenes were also mimed to records. Another I did at school to a class of thirty. The last which pleased me very much was a series of performances at a school fete for which we made over £5. The next puppet I am getting is the Skeleton which I hope to use in the next Gang Show to the record of "Dry Bones". On the 28th September I am giving a talk to our class at the Huntingdon Grammar School on Puppets and I hope to get some more people interested.

SUSAN LEA, ARABIA HOUSE, RUE DE PHOENICIEN, BEIRUT, LEBANON—I thought you might be interested to know that I have been on television in Lebanon with my puppets. During the summer holidays I went on every week in the Children's Programme. I hope to go on again in October. I now have twelve puppets, as I think I have told you before and can manage a ten-minute programme if there are no more than three puppets on the stage at a time.

GRAHAM ROBERTS—I have found out that wool crepe when teased out to desired shape is excellent for making wigs for puppets. It is available from Ellisdons, Bedford, at 2/- for a 19 inch length.

MARTIN ISLES—I still continue to do the Sunday school at my local church, St. Francis, though I don't take the puppets quite so much, and when I do it usually takes the form of a puppet telling the story rather than a number of puppets in period dress acting out the story. However, the biggest development since last time I wrote has been the start of large scale shows at my local church hall. Early in 1966 I wrote to Century 21 Productions asking for permission to use their Lady Penelope character—they said I could as long as the audience were told that our character was only a replica of the real one. As a result my friend Bob Warans, my brother Andrew and myself put on our first big show at St. Francis. It was entitled "Lady Penelope investigates . . . . The Haunted Palace". We had a good write up in the local paper with a large photo. Lady Penelope we made by converting Mitzi, she is a great success. When we bring on Thunderbirds and Supercar and FABI we have a special set of scenery scaled down. The show lasted about two hours including an interval of about twenty minutes in which we served orange squash, sweets and biscuits. The entire proceeds went to the church. However, the publicity landed a bumper number of bookings for our children's party shows, for which we usually charge £1. Towards Christmas I put an advert in the local paper regularly and this also bought in numerous bookings. At the party shows I do not usually bother with a special setting for the Thunderbirds etc. and simply fly them across the front of the stage and out over the audience, much to the

delight of the children. Last year I went to look round A.P.F. at the time they were filming an extra six Thunderbird episodes and the film "Thunderbirds are Go". It was very interesting of course, and I was surprised to see all the props and puppets out of their usual context. I was amused in one part where a shot was being filmed in Thunderbird 2's cockpit. Virgil was being sprayed with a special anti-glare spray and looking at the monitor it was very amusing to see him pulled about and squirted at. In one studio they have a huge tank of water and an oil rig was being prepared for a scene and sitting on the top was a packet of crisps! The puppet modelling shop was one of the most interesting. I was surprised to learn that the extras they use are used from episode to episode with a different wig or moustache, I had thought that for each character they had a different puppet altogether, however, since they told me this I have noticed it quite often. Recently, having read an article in the Radio Times I bought a tin of plastic wood (it is made by Rawlplug and costs 2/3d.) It is easily moulded and as a result I have moulded Fritzi's face to make him look like Parker, and though I say it myself it looks very good, in consequence I have moulded a puppet kit head to look like Captain Scarlet. For Parker's hair I glued on some of the stuff you use for the witch's and wizard and for Captain Scarlet I've stuck on some of my own (it's just the right colour). Now if Century 21 permission is forthcoming we hope to put on another show at St. Francis this Christmas, though we haven't quite decided the story we thought we would call it "Captain Scarlet Investigates . . . . the Perils of Parker". The provisional dates are December 28th and 29th, and January 1st and 2nd, so if you are in the area you are more than welcome to come along. At these larger shows we usually use the tape recorder to play music before the show and also provide us with the necessary sound effects, such as Thunderbirds landing. We also decorate the church hall with pictures and adverts cut out of the two Century 21 comics.

BARRY NEILSEN, 1206 FAIRWAY DRIVE, RACINE, WISCONSIN, U.S.A.—I have only one man puppet, he is a clown. I can't use him for heroes because his face is painted and would look queer. So I have discovered that you can put make-up on some parts of the face and wipe it off when you have finished using him.

MARGARET KENT, 6 NEVILLE RD., NEDLANDS, W. AUSTRALIA—I am a primary school teacher and this is our second term. My children are doing "Hansel and Gretel" and "Peter Pan and Wendy" in marionettes. I have found it very difficult to obtain any information over here. We have some good books available but no puppets. I hope that by joining your club I might be able to learn more about puppetry. The children are so keen and I would like to encourage more in this form of drama if I were more able.

NICHOLAS SWINDIN, 41 MOUNTAIN AVENUE, WARREN, N.J. 07060, U.S.A.—As you may remember the last time I wrote to you I was in the middle of directing a glove puppet presentation. This was for the last P.T.A. meeting of the year and it went off very well. We also showed it to all the 7th Grade classes who took German, and they enjoyed it very much. After the show was over I was asked to give a speech on marionettes to a group of 6 Grades who had just finished reading the life story of Hans Andersen. After the speech I performed the Horror Boy to "Auntie Griselda", a song sung by one of the Monkees. That concluded the last part of the school year. That is about all I have done with puppets at school to the present date, but I have just finished making a Violin Player which I got out of one of the magazines I received from you. I found that the diagrams were easy to make the puppet and string him, in which I had no difficulty. I made the violin out of a block of wood which I braced and filed to look similar to an original. I hope after I have perfected manipulating him to make his trousers gradually come down by trick stringing while he is playing some slow melody. While we were on vacation, which incidentally we spent in England, we took a drive up into Wales to visit our relatives for a few days. My aunt who sings on Welsh T.V. took me to see Mr. Eric Bramall who she works with on T.V. He has a nice little theatre on the sea front at Rhos-on-Sea. After we had seen the show my aunt took me backstage to meet him, for the second time. He was very interested in puppets in the U.S. and asked me many questions about shows I had seen. I couldn't stay very long because he was putting on a performance that evening entitled "The Singing Seasons". While I was at the theatre I bought a book written by him and his partner Christopher Somerville called "Expert Puppet Technique". It is a good book about how you put on productions.

KEVIN MURPHY, 382 ASHBURY ROAD, OTTAWA, CANADA—Recently here in Canada there was a Puppetry Festival sponsored by the Puppeteers of America, which my mother, a friend and I attended. It was held at the University of Waterloo, Ontario, and was brought up to Canada because of our Centennial Year. When we arrived on Monday, July 3rd we immediately registered at the Theatre of the Arts building, where we received our tickets to the matinee performance of "Puss'n Boots" put on by the Toronto Guild of Puppetry. It was a combination hand puppet, string puppet show. After the show we took a room at the residence. After dinner we returned to the theatre of the Arts for a most sensational marionette *solo* performance by Daniel Llords of Llord's International. One thing I noticed with the show was that he had hooks exactly where he needed to make the solo easier. At the finale people stood clapping for ten minutes. After breakfast the next day we went to a lecture and demonstration on lighting for the puppet stage. The matinee performance was a rod puppet performance of Dick Whittington put on by Dick Myers who, at the end of the show, unmasked the stage and re-did one of the scenes. That evening Carol Fijan performed with her glove puppets, sometimes using gloves alone, sometimes gloves with styrofoam balls. This was followed by a Montreal group doing a shadow puppet show which was extremely boring as it was in French and we could not understand it. Because the audience seats were on a steep incline and they had forgotten this we could see their hands and heads and so on. On Wednesday morning, we went to another discussion, this time Drama in Puppetry. That afternoon we saw the Czech performance which featured a boy on a scooter, a jazz band, and two lifesize dog puppets. They also combined people and puppets, for example, the jail break, a man in jail clothes operating a puppet in jail clothes. Next morning we saw a show called "Carnival", an interpretation of Saint-Saen's "Carnival of Animals", a good amateur show. In this show and three others at the festival, there were underwater scenes, which was quite a coincidence, some were done with hand puppets, some marionettes. I hated to leave the University of Waterloo campus. It was beautiful. When I got home I was inspired to start on a Charlie Brown series of hand puppets, made with styrofoam balls. My favourite performance at the whole festival was that of Daniel Llord's, who proved to me that puppetry is not exclusively *children's* entertainment.

DAVID MOODIE, THE ARCADIAN THEATRE, BERNARD LODGE, P.O. BOX 75, SPANISH TOWN P.O., JAMAICA—My Aunt Kate sent me a Baby Dragon which I need for our Christmas production. This production is "Beauty and the Beast" by Nicholas Stuart Cray, which we have been given a Licence to perform from the English Theatre Guild. My father is doing the sets, and they are so far very beautiful. His technique is, oddly enough, very similar to that of the late Walt Disney's artists. My mother's costumes are also very lovely, especially the frocks with the pantaloons—the play is set in the Victorian era. It is being produced by Roma D'Oyen Fitchett and the marionettes will be manipulated by myself and two of my friends, who already belong to the theatre. I have all the speaking parts again, except for that of the Baby Dragon, who is being "voiced" by a thirteen year old Scots boy, Colin Ralston. He recently did very well in a production of Ian Hay's "The Housemaster", and got a review for his performance. I was also in it, doing a dual role, and in case you are interested, I got an award for it. Speaking of reviews, here is the one I received for my Summer Season.

RICHARD COLE, 26/32 CLIFTON STREET, LONDON, E.C.2—I am very busy at the moment, as I have just joined the Theatre La Rumane, and what with my own Theatre Wedgwood, all my spare time is taken up with rehearsals, recording and all the other pre-show preparations. In the New Year, with the help of my brother and a friend, I am performing Ruddigore. This particular opera, Gilbert and Sullivan, is of special puppet value as the spectres of all the deceased 'Baronets of Ruddigore' have to descend from picture-frames.

Back to the old problem of puppet hair. I use theatrical crepe hair. This is bought in lengths, 6 inches for a puppet, and comes plaited round two lengths of string. If removed from the string and fluffed out slightly it can then be fixed to the puppets head. It comes in a variety of shades.

This year I went to Worthing for my holiday, the second year running, and I saw the 'Fol-de-Rols', again for the second year running. Their finale uses your puppets, larger than the standard size I noticed, and was by far the most interesting act in the repertoire.

I now have 17 of your puppets, and when pooled with those of the 'Theatre La Rumane' we all have 50.

The following would like to hear from Pelpups living in their areas, with a view to forming local puppet groups:

ARCHIE MCINTOSH, 2 Hadrian Way, Grahamsdyke, Bo'ness, West Lothian, Scotland, would like a pen friend, a boy, living in Germany, Canada, U.S.A. or Australia, aged 15-17, interested in reading, football, pipe-music and puppetry.

ANDREW TURVEY, 14 Tanners Road, Cheltenham, Glos., would like a pen friend from any part of the world boy or girl, aged 12-16, interested in puppets.

VALERIE NELSON, 20 Seymour Road, Oldbury, Warley, Worcs., would like a pen friend in any part of the world except the British Isles boy or girl aged 12-13; hobbies swimming, reading and pop music.

DAVID ATKINSON would like an English speaking pen friend in Italy, France, or Switzerland, boy or girl aged 13-15, hobbies bowling, stamp collecting, puppetry.

ROBERT JABLON, White Hill Lane, Cumberland, R.I., U.S.A. would like a pen friend aged 10-13, boy, English speaking from the Orient, interested in stamp collecting, puppets and judo.

ROSALIND HORNE, Torcoombe, 24 New Site, Meadowlands, Weybridge Road, Addlestone, Surrey, would like a pen friend, a girl aged 11-12, in Australia or Canada. Interested in puppetry, Girl Guides, reading, animals and geography.

JENNIFER SMITH, Huntlingtower, 4 Fife Crescent, Bothwell, Scotland, would like a pen friend anywhere in the world, except the British Isles, aged 9-11, speaking English. Hobbies knitting, sewing, pop music, reading and stamp collecting.

VALERIE SMITH, Huntingtower, 4 Fife Crescent, Bothwell, Scotland, would like a pen friend, boy or girl, living anywhere in Europe speaking English, aged 10-12. Hobbies reading, writing, pop music, animals, swimming, stamp collecting, skating and puppetry.

LYNN SHARKEY, 35 Hillside Ave., Toronto 14, Mimico, Ontario, Canada, would like a pen friend from anywhere in the British Isles, a girl aged 12 who is interested in pop music, animals and puppetry.

JULIA BERNARD, 107 Overland Drive, Sidney, Ohio 45365, U.S.A., would like a pen friend from anywhere in the world, speaking and writing English, preferably a girl, interested in pop and classical music, collecting dolls, puppetry, cooking and ballet.

PENNY SHAW, 53 Trafalgar Road, Birkdale, Southport, Lancs., would like a pen friend aged 9-10, a girl preferably French but speaking and writing English, interested in tennis, swimming, puppetry and reading.

JOHN ROBERTS, 9 Kenwyn Avenue, Pietermaritzburg, Natal, S. Africa, would like to hear from any Pelpups living in his area.

J. MATTUS, Junior King's School, Milner Court, Sturry, Nr. Canterbury, would like to hear from any Pelpups living in his area. He has given his school address but his home is in Port Harcourt, Nigeria.

ALEX NORTON, 12 Otis Place, Boston, Mass., U.S.A., would like to hear from other Pelpups living in her area.

SUSAN TEASDALE, Glenside, 172 St. Johns Road, Woking, Surrey, would like to hear from other Pelpups living near her, aged about 14, as she would like to start a puppet group.

SUSAN REASON, "Rands", Tanyard Hill, Shorne, Kent, is anxious to start a puppet group and would like to hear from Pelpups living near her.

COLETTE BRUCHER, 2817 W. 13th Street, Loveland, Colorada, U.S.A., would like to hear from girls or boys who have puppets living near her. She would also like an English speaking pen friend, aged 13, interested in puppetry, dancing and badminton.

JOHN MCKEGNEY, 95 Durham Road, Gateshead 8, Co. Durham, wants to start a puppet group and would like to hear from Pelpups in his area.

JANETTE LAURENCE, 321 Bramford Road, Ipswich, Suffolk, again asks for Pelpups living in the Ipswich area to contact her as she is keen to do plays together.

BRIDIE PAGE, Top House, Church Ave., Tiderwell, Buxton, wants a pen friend living in either India, Germany or Jugoslavia interested in puppetry, reading and a liking for all animals.

Printed by Swindon Press Ltd., Victoria Road, Swindon, Wilts., England.